

QUEEN'S HALL.

Sole Lessees

Messrs. Chappell & Co. Ltd.

Tuesday Afternoon, April 28th, 1908, at 3.15.

Director **ALEXANDER GROSZ**, of Berlin, presents

Miss KATHLEEN PARLOW
AND
Miss FLORENCE MONTEITH.



THE QUEEN'S HALL ORCHESTRA,

Conductor = Mr. HENRY J. WOOD.



PROGRAMME

AND . . .

ANALYTICAL NOTES.

CONCERT DIRECTION P. & R. GRIFFITH,

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LORD DESBOROUGH
THE RT. HON. HENRY CHAPLIN, M.P.
ETC. ETC.



Programme

Analytical Notes by Percy Pitt and Alfred Kalisch.

OVERTURE ... "Le Nozze di Figaro" ... Mozart
(1756-1791)

THE QUEEN'S HALL ORCHESTRA.

CONCERTO in A minor, for Violin and Orchestra ... Glazounoff
(1865)

Moderato, Andante, Moderato, Allegro.

KATHLEEN PARLOW.

ALEXANDER CONSTANTINOVICH GLAZOUNOFF was born in St. Petersburg on August 10th, 1865, and is the son of a well-known publisher. At the age of fourteen he became acquainted with Balakireff, who recognised his remarkable talents, and later advised him to study with Rimsky-Korsakoff, without, however, neglecting his general education. His First Symphony was performed by Balakireff in 1882, but was re-scored five times before it appeared as Op. 5. His Op. 1 was a Quartet in D, and his second work a piano suite on the theme S-A-C-H-A (Alexander), H, of course, being the German equivalent for our B, and S (es) being the German for E flat. Rubinstein conducted a performance of his Overture on Greek Themes, Op. 3, and in 1884 Liszt began to take an interest in him. In that year his First Symphony was performed at Weimar. He has had a busy but uneventful life. In 1889 he made his first appearance as a conductor at the Paris Exhibition, and has frequently conducted in St. Petersburg, and since 1900 he has been professor at the St. Petersburg Conservatoire.

On July 1st, 1897, he conducted his Fourth Symphony (in E flat) at a Philharmonic Concert here, and his Fifth Symphony was first played in England at a Queen's Hall Promenade Concert on January 28th of the same year. His Sixth Symphony (in C minor) is also familiar in this country, and his seventh Symphony (in F), Op. 77, was performed here by the students' orchestra of the Royal College of Music on February 17th, 1903, while his Memorial Cantata, Op. 65, was in the programme of the Leeds festival of 1901, while another Symphony was played at the Leeds festival of 1907. Besides these works, the lengthy catalogue of his compositions includes several Symphonic poems, "Stenka Razin," "The Forest," "The Kremlin," an orchestral Fantasia, "The Sea," an Oriental Rhapsody for orchestra, a Triumphal March for the Chicago Exhibition of 1895, some string quartets, a string quintet, several smaller orchestral pieces, some piano music and a few songs, but no opera. His ballet, "Raymonda," is, however, one of his most popular works.

He writes with wonderful facility, and of all the younger Russian composers he is the most subject to German influences, especially that of Brahms.

This Concerto was composed about three years ago, and performed for the first time in London shortly afterwards.

The orchestra, which is unusually full for a concerto, includes four horns, three trombones, triangle, glockenspiel and harp.

This work is in one continuous movement, which, however, falls into four well-marked sections. The principal theme, of varied and abrupt rhythm, which is used also a good deal later in the work is given out at once by the soloist, *dolce espressivo*, and the accompaniment consists of reiterated chords for clarinets and bassoon. A little phrase for oboe, which is several times repeated during the progress of the theme, should be noticed. Later the theme is passed over to bassoon and violas, while the solo instrument continues with florid figuration. In a like manner, flute and oboe give out fragments of the theme.

The episode is based on semiquaver figures (ascending scales) for violin, supported at intervals by chords of woodwind, and subsequently the strings of the orchestra give out an augmented version of the principal subject.

The violin passages gradually get slower, and finally merge in the more flowing second subject, which is supported by strings. Later it appears on the violins, while the solo instrument has an ascending counter-subject. As the tempo quickens the solo part becomes more brilliant, and this leads to a tutti, the restless principal figure of which is given to flute and oboe. It is a diminished version of the principal theme. Against it clarinets and pizzicato violas have a figure in contrary motion.

After several allusions to this, we reach a change of key to D flat major, and the tempo slackens to *tranquillo*. The ensuing section serves as a bridge to the slow movement, and is devoted to a phrase—also marked *tranquillo*—which is first given out by clarinet, and then by flute, and finally by the solo violin. This merges into a cadential figure, which, six bars later, makes way for the theme of the slow movement.

The time changes to andante ($\frac{3}{4}$), and the principal theme is given to the soloist *dolce espressivo*, supported by harp, violas and 'celli. Its continuation is in sixths, and is followed in turn by a re-statement of the melody in a higher octave. This gradually leads to a new section headed *Agitato*, then a new theme is given out by the soloist, supported by arpeggi for clarinet, harp, horn and lower strings. Attention may be drawn to the brief counter-figures for oboe and strings, and the free use of harp *glissandi*. This section is, however, very short, and five bars later the original key returns, and the main subject is given out in altered rhythm by the wood-wind, beneath a shake for the violin, which presently begins to busy itself with flowing quaver passages. After a short coda, with an independent theme, we return to the original tempo (*moderato*), and here a striking peculiarity of structure may be noticed, for the thread of the first movement is resumed, as though the whole of the *Andante* had been only an episodic section in the free fantasia.

We first have the opening theme for bassoon and violas, and the development now pursues its course. It is for a time confided to orchestra only. At the fifth bar we have the second subject in the flutes, and later it is heard in the strings, while at the seventeenth bar this section (which hardly deserves to be called a *tutti* on account of its brevity and the lightness of the scoring) ends with the entry of another series of brilliant passages for the soloist. These go on concurrently with mentions of the principal subjects in various instruments of the orchestra. Later the solo has it in sixths, and a series of semiquaver passages for flutes leads to the beginning of the recapitulation, which is considerably abbreviated. After a discussion of the first subject we have the second theme in the solo against a counter-melody in semiquavers for the flute, and a short phrase for solo bassoon.

In this way the composer leads up to the cadenza, which is very elaborate, and the latter part of which is supported by 'celli and horns in succession, and later by wood-wind. The cadenza, in a sense, performs the office of a coda, for without a break we reach the third movement—*Allegro*.

The buoyant subject is announced by trumpets supported by horns and a roll for kettle-drums, which continues till after the entry of the soloist four bars later. The

second strain of the subject is presented in a similar way, and subsequently the soloist has a florid version of it in broken semiquavers. These are taken up by the flute, while the soloist soars upwards in harmonics.

This is followed by a tutti, in which the orchestra for eight bars deals with the subject, a noteworthy feature of the orchestration being a series of descending figures in thirds for trumpets and trombones.

At the ninth bar the soloist enters with a new subject in similar rhythm—*grazioso*. Pizzicato strings and horn supply the accompaniment. The next point to attract attention is a figure in thirds (also in similar rhythm) which is announced by the soloist against descending thirds for clarinets and a counter-phrase for 'celli. The music becomes more brilliant; a climax is reached in a tutti based on the chief theme.

It will be seen that this movement is in pure Rondo form, and this tutti corresponds roughly to the usual third statement.

Up to this point all the themes have been similar in rhythm, but the next melody which appears moves somewhat differently, and a drone for bassoons and 'celli imparts a slightly rustic character. The soloist repeats it in a more florid form. This is interrupted by an episode for strings again in the prevailing rhythm of the earlier part. A pizzicato figure which presently appears beneath it is akin to the melody last heard.

The composer now devotes attention to lengthy treatment of the two subjects introduced at the beginning of this movement. The former is in particular subjected to great variety of treatment, appearing later on the glockenspiel, with flutes and oboe, in its original form, while the pizzicato strings accompany it with an inverted form of itself. Later, the principal theme is played in altered rhythm by the soloist on the G string, against short chords for trombones. The solo violin is kept busy with much brilliant passage work, and after a time a sequential phrase may be noticed in the woodwind, and the next landmark is an appearance of the chief subject of the Finale in an altered rhythm on the trumpet, continued by the woodwind, the interval between each appearance being filled by harmonics of the soloists. Then it is heard in an inverted form.

A series of short chords soon afterwards brings the movement to an end.

ARIA ... "Air des Adieux" ("Jeanne D'Arc")... Tchaïkovsky

FLORENCE MONTEITH.

Oui, Dieu le veut !
Je dois suivre ton ordre,
Obéir à ton appel, sainte Vierge !
Pourquoi mon cœur, pourquoi bats tu si fort ?
Pourquoi frémir ? L'effroi remplit mon âme.

Adieu, forêts, prés fleuris, o champs d'or.
Et vous, o paisibles vallons, Adieu !
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, Adieu !

Mes prés fleuris, et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source.
Je vais partir ! Et ne vous verrai plus,
Jeanne vous fuit—et pour jamais.

O doux vallon, où j'ai connu la joie !
Aujourd'hui je te quitte, doux vallon !
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.

Au champ d'honneur je dois guider les braves.
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent, voix saintes.
Seigneur vous voyez au fond de mon âme !
Mon cœur se brise, mon âme souffre,
Mon cœur se brise, mon cœur saigne !
O Monts aimés adieu, adieu, forêts ombreuses,
Et vous, o paisibles vallons, adieu !
Jeanne aujourd'hui vous dit à jamais adieu !
Oui, pour toujours, adieu.
Prés fleuris, arbres verts,
Si chers à mon enfance,
Vous fleurirez pour d'autres que pour moi
Adieu mes champs, adieu, vallon, et source pure,
Il faut partir, et pour toujours !
Ah ! recevez mon éternel adieu !

Michel Delines.

SOLO—Violin

“Trillo del Diavolo”

Tartini

KATHLEEN PARLOW.

ARIA

“Ritorna Vincitor” (“Aida”)

Verdi

FLORENCE MONTEITH.

Ritorna vincitor !...E dal mio labbro
Uscì l'empia parola !
Vincitor del padre mio...di lui che impugna l'armi
per me
Per ridonarmi una patria, una reggia e il nome
illustre
Che qui celar m'è forza ! Vincitor
De' miei fratelli...ond' io lo vegga,
Tinto del sangue amato, trionfar nel plauso
Dell' Egizie coorti !...E dietro il carro,
Un Re...mio padre...di catene avvinto !...

L' insana parola,
O Numi sperdete !
Al seno d' un padre
La figlia rendete ;
Struggete le squadre
Dei nostri oppressor !
Ah !

Sventurata !...che dissi ? e l' amor mio ?
Dunque scordar poss' io
Questo fervido amore che oppressa e schiava,
Come raggio di sol qui mi beava ?
Imprecherò la morte a Radamès,
A lui ch' amo pur tanto !
Ah ! non fu in terra mai
Da più crudeli angoscie un core affranto.
I sacri nomi di padre...d' amante,
Nè profferir poss' io nè ricordar...
Per l' un...per l' altro...confusa tremante...
Io piangere vorrei...vorrei pregar.
Ma la mia prece in bestemmia si muta...
Delitto è il pianto a me...colpa il sospir...
In notte cupa la mente è perduta...
E nell' ansia crudel vorrei morir.
Numi, pietà...del mio soffrir !
Speme non v' ha...pel mio dolor
Amor fatal...tremendo amor,
Spezzami il cor,...fammi morir !

Thy brow may laurels crown ! what ! can my lips
Pronounce language so impious ! wish him victor
O'er my father ! o'er him who wages war
But that I may be restored to my country,
To my kingdom, to the high station
I now perforce dissemble ! wish him conqueror
O'er my brothers ! e'en now I see him stained
With their blood so cherished, 'mid the
Clamorous triumph of Egyptian battalions !
Behind his chariot a king, my father comes, his
fettered captive !

Ye Gods watching o'er me,
Those words deem unspoken ;
A father restore me,
His daughter heart-broken,
Oh scatter their armies,
For ever crush our foe !

What wild words do I utter ? of my affection
Have I no recollection ?
That sweet love that consoled me, a captive pining,
Like some bright sunny ray on my sad lot shining !
Shall I invoke destruction on the man
For whom with love I languish ?
Ah ? ne'er yet on this earth lived one
Whose heart was crushed beneath such anguish.
The names so holy of father, of lover,
No more dare I utter or e'en recall,
Abashed and trembling, to Heaven fain would hover
My prayers for both, for both my tears would fall.
Ah woe ! transformed seemed my prayers to blas-
pheming,
To suffer is a crime, dark sin to weep,
My senses lost, wrapt in deep night are dreaming.
To my grave would in sorrow I might creep !
Merciful Gods, look from on high !
Pity these tears hopelessly shed,
Love ! mystic power, mystic and dread,
Break my weak heart, let me now die !

CONCERTO for Violin and Orchestra (Op. 64) ...

Mendelssohn
(1809-1847)

Allegro molto appassionato, leading to
Andante; that to a short
Allegro non troppo; and that to the
Finale (Allegro molto vivace).

KATHLEEN PARLOW.

MENDELSSOHN'S Violin Concerto was begun in 1838, and occupied him, with intervals, till 1844, and may therefore be taken as typical of him in the highest stage of the development of his genius. It is probably one of the works which the average British concert-goer knows best. In its composition Mendelssohn is said to have consulted Ferdinand David on several technical points in the solo-part, just as Beethoven is reported to have accepted hints from Clement as to the Violin Concerto, and from Bridgetower with regard to the Kreutzer Sonata. Similarly Brahms conferred with the late Herr Mühlfeld with regard to some of his works for clarinet; and the final form of the horn-calls in "Siegfried" and "Tristan" is said to owe something to the players to whom they were first entrusted. The Concerto on the whole follows established form. It was intended to be played without a break, like Weber's Concertstück; but the union of the movements is not an inner—it might be said psychological—one, as in the case of Liszt's Piano Concerto, nor is there any "cyclical" element—to use the now common technical term—introduced by the recurrence of themes in more than one movement. A further peculiarity—as it was deemed to be, at any rate, at the time of its composition—is the development of the leading theme by the solo-instrument at the outset of the first movement (as in Beethoven's fourth Piano Concerto), while there is probably no earlier example of a *cadenza* being introduced before the *reprise* instead of before the *Coda*. The first performance in public of the Concerto took place at Leipzig on March 13th, 1845, Ferdinand David being the soloist. Mendelssohn resisted the temptation to be present, his physician deeming it wiser that he should remain quietly at Frankfort and abstain from excitement. The Concerto was first played in London, about fifteen months after its production, by Camillo Sivori.

The first movement (*Allegro molto appassionato*) starts with an exposition of the first subject by the solo-instrument. This, as is already pointed out, was a bold innovation in Mendelssohn's time, but is now almost as common as the older method of beginning with the *tutti*, which unfolds the whole subject-matter of the movement. The subject next reappears in a shortened form in a *tutti*, and we reach an episodic melody announced by violins and oboes. This is then taken up by the soloist and continued till it drops to the low G, which forms a tonic pedal to the second theme, given out by the clarinets and accompanied by the flutes. After eight bars the solo instrument continues and develops the melody. Some contrapuntal passages, in which the solo violin is accompanied by a major version of the first subject, lead to a full close, after which the solo instrument at once relates the latter portion of the principal theme. The transition from exposition to development is effected by ejaculatory *fortissimo* passages based on fragments of the first theme on the solo instrument. The development begins with the episodic melody given out in G minor by the solo instrument; then it is taken up by the orchestra, and after varied treatment of all the previously heard materials, we arrive at the *cadenza*. This ends with a striking passage in which the opening subject steals in almost imperceptibly on the strings, flutes and oboes under a sweeping *arpeggio*. It is next stated in full, and the recapitulation then follows. After the first subject has been heard we get the episode, first as an upper part and then in the bass. The recapitulation is considerably shorter than the exposition, and we shortly arrive at a statement of the second subject in the tonic major, which immediately precedes the

Coda. This is of considerable length, and is worked up to a *presto*, which ends with fragments of the first subject followed by a brief orchestral postlude.

There is no pause between this and the *Andante*, the long held connecting note B—the dominant of the original key—becoming the leading note of C, the new key. After eight introductory bars the solo violin announces the principal theme, which is followed by an episode of contrasted character with a tremolo accompaniment. After a return of the opening subject we arrive at the *Coda*, of which the semiquaver figures of the solo instrument are the chief characteristics. Unlike the first movement, the *Andante* comes to a full close. It is followed by an *Allegretto con moto*, which, though not extending over more than fourteen bars, and though it is hardly more than a connecting-link, is one of the most striking features of the whole work. Its theme is dealt with during ten bars as a sort of dialogue between the solo-instrument and the orchestra, and the last four bars are occupied with anticipations of the rhythm of the *Finale*.

The *Finale* (*Allegro molto vivace*) begins with a few bars of preface before the announcement of the first subject by the solo-instrument. After it has been discussed with great brilliancy and animation, a new episodic subject in the same key follows, and eventually the second subject enters in the orthodox key of B major, of which the initial bar is closely akin to the first bar of the first theme. Soon we get the latter restated in G major, and shortly afterwards we come to a new flowing theme in E major, which, having appeared in an abbreviated shape on the solo instrument, is stated fully by the orchestra, and then used as a counterpoint to the first subject given out by the solo violin. With this, which is undoubtedly one of the finest passages in all Mendelssohn's works, the recapitulation begins. This offers no special features, but continues brilliantly till allusion to fragments of the opening theme and the second subject ushers in the *Coda*, at the end of which the second subject takes a somewhat modified shape.

**Second
Concert**

QUEEN'S HALL
May 14th 2 at 3.15.

ÆOLIAN HALL

MAY 8th, at 3.15 MAY 11th, at 8.30

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